UNIVERSITY OF TORONTO
FACULTY OF MUSIC
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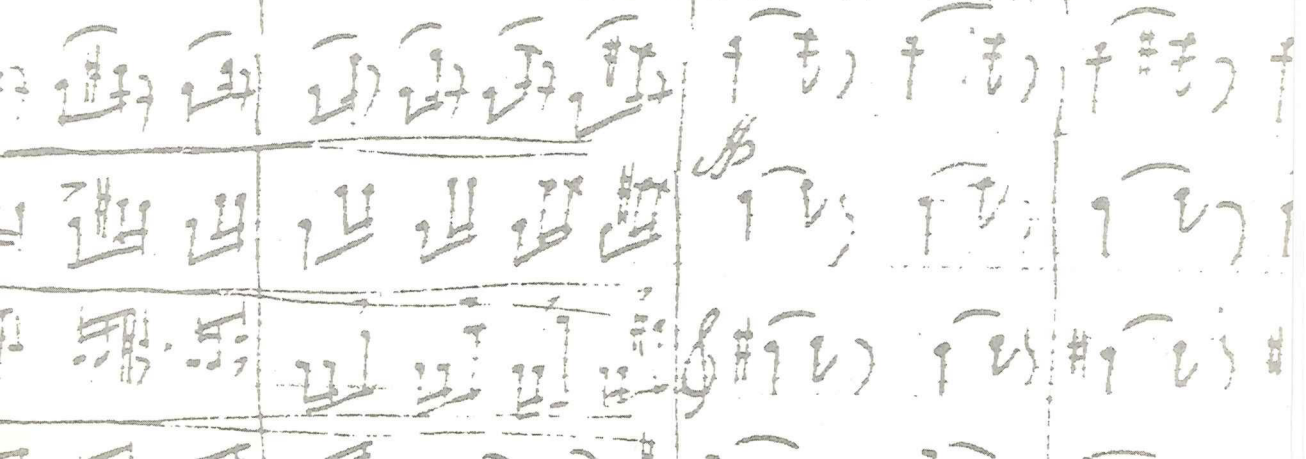
A Dvořák Festival

Faculty of Music
Edward Johnson Building
Dec. 3, 1979 to Feb. 10, 1980



Antonín Dvořák. **Symphony No. 9 in E minor** ('From the New World'), op. 95
Opening of the fourth movement, reproduced from the facsimile of the autograph score.

December 3, 1979 **MacMillan Theatre** 8 pm

The Orford Quartet: Andrew Dawes, Kenneth Perkins, violins
Terence Helmer, viola
Marcel St-Cyr, cello

with Joel Quarrington, double bass

Cypresses (1887)

Já, vím že v sladké nádeji — I know that on my love to thee
V tak mnohé, srdci mrtvo jest — Death reigns in many a human breast
V té sladké moci oče tvých — When thy sweet glances on me fall
Ó, naší lásce nekvete to vytoužené štestí — Never will love lead us to that glad goal
Zde hledím na tvůj drahý list — The old letter in my book
Ó, zlatá růže spanilá — You are my glorious rose
Kol domu se teď potácim — I wander oft past yonder house
Zde v lese u potoka — In deepest forest glade I stood
Ó, duše drahá jedinká — Thou only dear one, but for thee
Tam stojí stará skála — There stands an ancient crag
Nad krajem vévodí lehký spánek — Nature lies peaceful in slumber and dreaming
Ty se ptáš, proč moje zpěvy — You ask why my songs

Quartet in A flat Major, Op. 105

Adagio ma non troppo — Allegro appassionato
Molto vivace
Lento e molto cantabile
Allegro non tanto

Quintet for String Quartet and Double Bass, Op. 77

Allegro con fuoco
Scherzo. Allegro vivace
Poco andante
Finale. Allegro assai

December 9, 1979 MacMillan Theatre 8 pm

The Guarneri String Quartet: Arnold Steinhardt, John Dalley, violins
Michael Tree, viola
David Soyer, cello

Quartet in C Major, Op. 61

Allegro
Poco adagio e molto cantabile
Scherzo. Allegro vivo
Finale. Vivace

Quartet in E Major, Op. 80

Allegro
Andante con moto
Allegro scherzando
Finale. Allegro con brio

Quartet in G Major, Op. 106

Allegro moderato
Adagio ma non troppo
Molto vivace
Finale. Andante sostenuto — Allegro con fuoco

December 17, 1979 MacMillan Theatre 8 pm

Beaux Arts Trio: Menahem Pressler, piano
Isidore Cohen, violin
Bernard Greenhouse, cello

Trio in F Minor, Op. 65

Allegro ma non troppo
Allegretto grazioso
Poco adagio
Finale. Allegro con brio

Trio in B flat Major, Op. 21

Allegro molto
Adagio Molto e mesto
Allegretto scherzando
Allegro vivace (Finale)

Dumky Trio, Op. 90

Lento maestoso
Poco adagio
Andante
Andante moderato
Allegro
Lento maestoso

January 20, 1980 MacMillan Theatre 8 pm

Vaghy Quartet: Deszo Vaghy, David George, violins
Tibor Vaghy, viola; Robert Dodson, cello

with Paul Doktor, viola
Gisela Depkat, cello

Quartet in D Minor, Op. 34

Allegro
Alla polka. Allegretto scherzando
Adagio
Poco allegro

Quintet in E flat Major, Op. 97

Allegro non tanto
Allegro vivo
Larghetto
Finale. Allegro giusto

Sextet, Op. 48

Allegro moderato
Dumka. Poco allegretto
Furiant. Presto
Finale. Tema con variazioni. Allegretto grazioso, quasi andantino

January 27, 1980 MacMillan Theatre 8 pm

Quartet Canada: Ronald Turini, piano
Steven Staryk, violin
Gerald Stanick, viola
Tsuyoshi Tsutsumi, cello

Quartet for Piano and Strings in D Major, Op. 23

Allegro moderato
Andantino, con Variazioni
Finale. Allegretto scherzando

Trio in G Minor, Op. 26

Allegro moderato
Largo
Scherzo. Presto
Finale. Allegro non tanto

Quartet for Piano and Strings in E flat Major, Op. 87

Allegro con fuoco
Lento
Allegro moderato, grazioso
Allegro, ma non troppo (Finale)

February 3, 1980 **Walter Hall** 8 pm

The Orford Quartet: Andrew Dawes, Kenneth Perkins, violins
Terence Helmer, viola
Marcel St-Cyr, cello

with Anton Kuerti, piano

Terzetto, Op. 74

Introduzione. Allegro ma non troppo
Larghetto
Scherzo. Vivace
Tema con Variazioni. Poco adagio

Quartet in E flat Major, Op. 51

Allegro ma non troppo
Dumka (Elegia). Andante con moto — Vivace
Romanza. Andante con moto
Finale. Allegro assai

Piano Quintet, Op. 81

Allegro ma non tanto
Andante con moto (Dumka)
Molto vivace (Scherzo — Furiant)
Allegro (Finale)

February 10, 1980 **Walter Hall** 8 pm

Varsovia Quartet: Bohuslaw Bruczkowski, Marek Bojarski, violins
Arthur Paciorkiewicz, viola
Wojciech Walasek, cello

with Valerie Tryon, piano

Miniatures, Op. 75A

Cavatina. Moderato
Capriccio. Poco allegro
Romanza. Allegro
Elegia. Larghetto

Quartet in A Minor, Op. 16

Allegro ma non troppo
Andante cantabile
Allegro scherzando
Allegro ma non troppo

Bagatelles, Op. 47

Allegretto scherzando
Tempo di minuetto. Grazioso
Allegretto scherzando
Canon. Andante con moto
Poco allegro

Quartet in F Major, Op. 96

Allegro ma non troppo
Lento
Molto vivace
Finale. Vivace ma non troppo

Year	Opus	Title
1874	16	String Quartet in A minor
1875	77	String Quintet in G major
	21	Piano Trio in B flat major
	23	Piano Quartet in D major
1976	26	Piano Trio in G minor
	80	String Quartet in E major
1877	34	String Quartet in D minor
1878	47	Bagatelles
	48	String Sextet
1879	51	String Quartet in E flat major
1881	61	String Quartet in C major
1883	65	Piano Trio in F minor
1887	74	Terzetto in C major
	75a	Miniatures
	—	Cypresses
	81	Piano Quintet in A major
1889	87	Piano Quartet in E flat major
1891	90	Dumky Trio
1893	96	String Quartet in F major
	97	String Quintet in E flat major
1895	106	String Quartet in G major
	105	String Quartet in A flat major

Antonin Dvořák

Antonín Dvořák was born in Nelahozeves (now Muhlhausen), near Prague, on September 8, 1841. As the eldest of nine children, Dvořák was expected to apprentice in the family butchering business and although he studied both violin and singing with the village schoolmaster, Josef Spitz, no consideration seems to have been given to the idea of music as a career for the young boy. The apprenticeship began shortly before Dvořák's twelfth birthday and a year later he was sent to Zlonice: this geographical association eventually found musical expression in the nickname of Dvorak's first symphony — 'The Bells of Zlonice'. Even during this apprenticeship Dvořák continued his music education, first with Josef Toman, the Zlonice school-master and church organist, and later with Antonin Liehmann, a local German and music teacher. In 1856 Dvořák received his journeyman certificate and was sent to Böhmisch-Kamnitz, near the Bohemia-Saxony border, to improve his German.

Here Dvořák lived with his uncle, Antonín Zdeněk, who offered to finance a serious musical education for his nephew; Dvořák's father, who did not like the idea of his son becoming a professional musician, reluctantly agreed only because the family business was failing. In 1857 Dvořák, then sixteen, enrolled for two years in the Prague Organ School. These were not especially happy years for Dvořák and he later told one of his own pupils, Josef Michl: "At the organ-school everything smelt of mould. Even the organ. Anybody who wanted to learn anything had to know German . . . My knowledge of German was poor, and even if I knew something I could not get it out. My fellow-pupils looked a little 'down their noses' at me and laughed at me . . . And later on they still laughed at me. When they discovered that I was composing, they said among themselves: 'Just imagine that Dvořák! Do you know that he composes too?'. And all those who laughed at me got on better than I did . . .".

After graduation, Dvořák was hired as a violist in the Karel Komzák Band which three times a week performed in Prague's larger restaurants and inns. The Komzák Band was a prestigious musical organization and in 1862 it formed the orchestral nucleus of the newly opened Provisional Theatre, a stage designed specifically for the production of Czech opera and drama. And while Dvořák composed little during the 1860's (and later destroyed many of the pieces he did write), he absorbed much from the production of new Czech operas, notably Smetana's **The Brandenburgers in Bohemia** (1866), **The Bartered Bride** (1866), and **Dalibor** (1868).

As a composer, Dvořák's first great success came with a nationalistic work, the cantata, **Hymnus, The Heirs of the White Mountain,** which was performed on March 9, 1873: "On the 9th March 1873, 'Hlahol' (a Prague choral union) held an extraordinary concert in the New Town Theatre at which, in addition to a male choir and orchestra, a choir of 90 ladies

appeared for the first time . . . This concert was remarkable also for the rare novelties included in the programme, of which the greatest success was achieved by the magnificent 'Hymnus' of Antonin Dvořák. As one of the reporters expressed it: 'It carried the whole audience off its feet on a wave of enthusiasm and can, with full justice, be described as the most brilliant item on the programme . . .'' (from a contemporary review). The success of the cantata must have encouraged Dvořák greatly for within a month of its premiere he began work on his third symphony, a Romeo and Juliet overture, an octet, and two string quartets.

In 1874 Dvořák entered two symphonies and a chamber work in a State contest for young and impecunious writers, artists, and musicians, and in February 1875 he was awarded a prize of 400 gulden, more than three times his annual salary as the organist at St. Adalbert's Church. Dvořak received the prize again in 1876 and, with increasing fame and success, he felt secure enough, in 1877, to give up his church post. That same year, with Brahms sitting on the jury, Dvořák received the Austrian State Prize for the third time. And it was Brahms's encouragement that led directly to Dvořák's initial successes in Germany. Brahms wrote to his own publisher, Simrock, recommending Dvořák's **Moravian Duets**: "In connection with the State grant, I have for several years past had great pleasure in the works of Antonin **Dvořák** . . . in Prague. This year he sent in, among other things, a volume of 'Duets for 2 sopranos with piano accompaniment', which seems to be very suitable and **practical** for publication . . . I have advised him to send you the songs. When you play them over you will be . . . particularly delighted with their piquant charm.'' Not only did Simrock publish the duets, but he also commissioned the first set of **Slavonic Dances.** In Berlin, Dvořák's reputation was made by the performance of his string sextet on November 9, 1879 (by Joachim, for whom Brahms wrote his violin concerto and for whom Dvořák would later compose a similar piece).

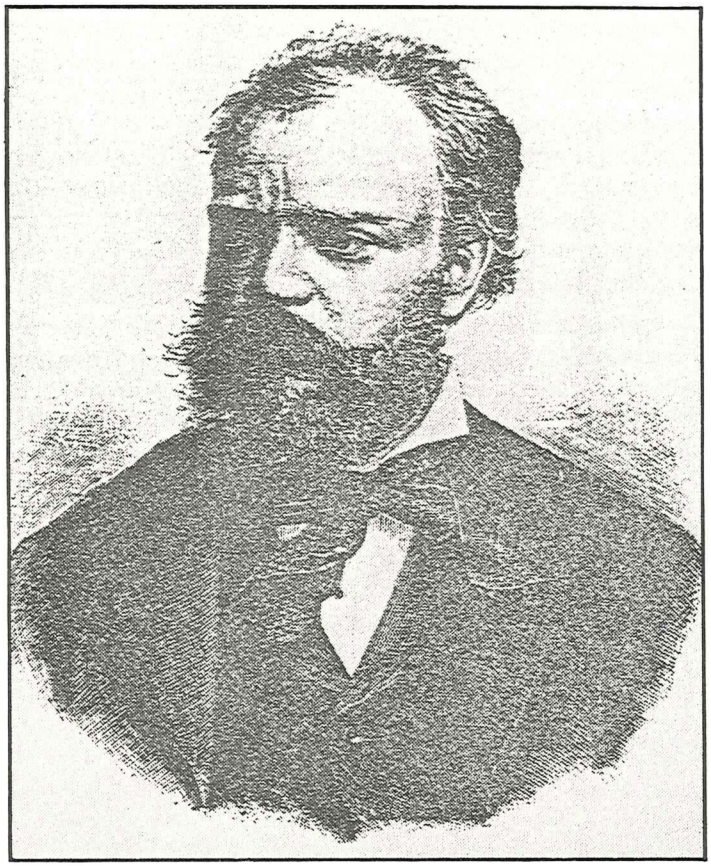
In 1884 Dvořák undertook the first of four trips he was to make to England before the end of 1885. This trip was an enormous success, both financially and personally. After the first performance of the **Stabat Mater**, on March 13, 1884, Dvořák wrote to his friend Velebín Urbánek: "At the concert my appearance was greeted with a storm of applause. The general enthusiasm grew from item to item, and, at the end, the applause was so great that I had to thank the audience again and again. At the same time the orchestra and choir overwhelmed me from the other side with the heartiest ovations. In short it turned out better than I could ever have hoped for.'' Most frequently performed during the tours were the sixth and seventh symphonies and the **Stabat Mater**; an English performance of **The Spectre's Bride** was given in Birmingham.

From 1887 to 1890 Dvořák revised a number of older pieces, including the **Symphonic Variations**, and composed several new works: the **Mass in D**, the piano quintet, an opera **The Jacobin**, and the eighth symphony. He returned to England again for the English premiere of the eighth and to work on the recently commissioned **Requiem** for Birmingham.

In 1890 Dvořák joined the staff of the Prague Conservatory. Of Dvořák's teaching Vítěslav Novák, one of the composer's pupils later wrote: "What kind of teacher was Dvořák? The answer can be given in two words: a teacher-artist. He was a teacher only for the talented. Pupils who got him through inadvertance or out of curiousity he managed to get rid of very quickly. 'Music is a liberal art,' he would often say on such occasions. He was remarkably practical, submitting each work to a detailed examination, drawing attention to our awkward places and mistakes in very apt comments. 'Sometimes I could howl, but we learn a lot from it", Josef Suk once sighed. And he was absolutely right . . . Dvořák, however, was never pedantic and praised an original idea with undisguised pleasure . . .".

In 1891 Dvořák was invited to accept the post of Director at the National Conservatory of Music in New York, a position he accepted for two and a half years beginning in October 1892. It was during this American sojourn that Dvořák produced some of his best and most popular works: the ninth symphony ('From the New World'), the violincello concerto, the F major quartet ('American'), and the E flat major quintet. These last two works were written in 1893 while Dvořák was vacationing in Spillville, Iowa, a frontier Czech community.

After 1896, and his return to Prague, Dvořák was concerned almost exclusively with music of nationalistic content. He wrote several tone poems (large, single movement, programmatic works) and used as his subjects a series of Czech fairy tales: **The Water Goblin, The Noon Witch, The Golden Spinning Wheel,** and **The Wild Dove.** And in the last three years of his life, Dvořák devoted himself solely to the creation of three major Czech operas: **Kate and the Devil, Rusalka,** and **Armida.**



Antonin Dvořák c. 1881

Compositional Method, Style, and the Chamber Music

Dvořák worked at a moderate pace: several months were usually required for the completion of a symphony, and up to a half-year or longer for an opera; chamber works were written more quickly, often within four to six weeks, sometimes even less. Initially, Dvořák would sketch the main ideas of a work, often right through to a movement's conclusion. Then he would return to fill in details or to expand various melodic or transitional ideas. Dvořák's striking melodic facility might account for the fact that the sketches and drafts are almost always shorter than the finished versions: melodic ideas are often only hastily indicted, as if they occurred to Dvořák faster than he could write them down, and left to be worked out later.

Those special characteristics of Dvořák's melody, lyricism and rhythmic vitality, seem to have required the most revision, as the sketches for the scherzos of the A flat quartet and E flat quintet show most clearly. Another aspect of Dvořák's melodic writing that required extensive re-working was the harmonic underpinning. Dvořák often changed his mind twice in this regard, usually returning to the original idea. In the first draft of the F major quartet, for instance, Dvořák originally sketched a melody supported first by A minor harmonies and then by A major; the second draft shows A minor only. In the final version, Dvořák returned to the A minor/A major formulation.

This same passage also demonstrates another very typical Dvořákian device, tonal contrast at the interval of a third. Where the classical masters, Haydn and Mozart, almost invariably exploited the tonal polarity between tonic and dominant (that is, between the initial chord and the chord built on the fifth degree of the tonic chord's scale), Dvořák most often polarizes chords built on scale degrees a third apart, as, for instance, between C and E or E flat, and between C and A or A flat. Not only does this occur in the passage from the F major quartet noted above, but also in almost every other chamber work, and especially in the string quartet, op. 61, the piano quartet, op. 23, the string sextet, op. 48, and the piano quintet, op. 81.

Perhaps the most remarkable aspect of the chamber music is its juxtaposition of classical forms, like the sonata, and forms derived from Czechoslovakian folk dances; this juxtaposition usually occurs within a single work. Most often, first and last movements are in sonata, or some variation of sonata, form while inside movements may be based on the Czech dances, **furiant** and **dumka.** The **furiant** is a rapid dance in 3/4 time, characterized by shifting accents; Dvořák often uses it to replace what would otherwise be a scherzo movement. The **dumka** is originally a Ukrainain folksong of a narrative character, both elegaic and retrospective, and sung to the accompaniment of folk instruments; in Dvorak's hands, the **dumka** becomes a meditative slow movement, characterized by mercurial changes of temperment.

John Clapham, in his biography of Dvořák, neatly summarizes Dvořák's style: "He never seemed to be at a loss of an idea, or how to use the ideas that occurred to him, in fact sometimes as one beautiful idea led to another he found it difficult or even impossible to part company with them and bring them to a timely close . . . He had a rich store of melody, and colourful and effective scoring seemed to come naturally to him. Having in addition the priceless gift of vital rhythm and rhythmic propulsion he could do much more than sustain the interest with ease throughout a generously proportioned movement: he could infect an audience with a feeling of exhiliration and carry them along with him willy-nilly."

Chamber music for strings

Dvořák composed the **String Quartet in A minor,** op. 16, in September, 1874; this was Dvořák's seventh composition for string quartet, but the first to be published. The quartet was first performed privately in Prague on June 17, 1875 and publicly on December 29, 1878. Like the early piano trio, op. 21, the quartet suffers from excessive repetition. And as with many other early pieces, Dvořák here uses the traditional sonata form.

In 1877 Dvořák composed the **String Quintet in G major**, op. 77, expressly for a chamber music competition sponsored by the Uměleckά beseda — Artistic Circle and for which he was awarded a prize of 5 ducats because of the quintet's ". . . distinction of theme, the technical skill in polyphonic composition (and) the mastery of form . . .". Originally, the quintet had five movements but the second, a thirty-seven bar Intermezzo, was excised and later became the Nocturn for Strings, op. 40. When Simrock published the quintet in 1888 he gave it the opus number 77 although it should properly have been op. 18.

The intimate **String Quartet in E major,** op. 80, was composed between January 10 and February 4, 1876. The quartet may have been performed as early as 1879 although the first documented performance took place in London on April 4, 1889. As with the string quintet, op. 77, Simrock was responsible for assigning the E major quartet opus number 80 when it should have been op. 27.

Dvořák dedicated the **String Quartet in D minor**, op. 34, to Brahms, perhaps in gratitude for Brahms's recommendation to Simrock to publish Dvorak's Moravian Duets. The quartet was composed in December 1877, an unhappy time for Dvorak: his eleven-month old second daughter had died on August 13 and his three-and-a-half year old son had passed away less than a month later, on September 8. If these biographical details did indeed have some influence on the composition of the quartet, perhaps this can be seen in the stormy coda of the first movement. The work also has a cyclic character: the second theme of the first movement returns in the coda of the third movement.

The **String Sextet,** op. 48 is the piece that gave Dvořák his first public success in Germany in 1879. Composed the year before (shortly after the first set of Slavonic Dances), the sextet is one of Dvořák's most nationalistic works: the two middle movements are a **dumka** and a **furiant**, respectively. And, unusually for a last movement, the finale is a theme and five variations.

Dvořák's sudden new fame brought the composer several commissions and for the famous Florentine Quartet, Dvořák composed the **String Quartet in E flat major**, op. 51. The Florentine asked specifically for a Slavonic work. Dvořák willingly obliged and as in the sextet, wrote a **dumka** for the second movement.

The **String Quartet in C major**, op. 61, was written specifically for performance in Vienna although the premiere took place in Bonn on December 6, 1882, about a year after the quartet's composition. There seems to have been some haste in the writing and Dvořák used previously sketched material in this composition. The first movement in particular contains a striking mediant relationship: the second theme appears in both E flat major and E major.

In 1877 Dvořák produced three unusual string works. The first of these was the **Terzetto in C major,** op. 74, for two violins and viola, which Dvořák intended to play with two violinist friends, Josef Kruis and Jan Pelikan. Kruis, however, found the first violin part too difficult, so Dvorak rewrote the work, thereby producing a new set of bagatelles. This second version, really an entirely new piece, was published in an arrangement for violin and piano as op. 75; the trio arrangement of the bagatelles was not published until 1945 when it was titled **Drobnosti**, or **Miniatures**, op. 75A, to distinguish the pieces from the Bagatelles, op. 47. That same year Dvorak also arranged twelve songs, originally composed in 1865, for string quartet; these are the **Cypresses.**

The **String Quartet in F major**, op. 96, nicknamed 'American', and the **String Quintet in E flat major**, op. 97, were written during Dvořák's vacation in Spillville, Iowa, in 1893. Both were premiered in America, the first in Boston on January 1, 1894 and the second in New York on January 12, 1894. The quartet does not actually employ any authentic American musical material; what it does share with folk music, and not just American folk music, is the use of a pentatonic, or five-note, scale.

On his return to Prague in 1895, Dvořák composed the **String Quartet in G major,** op. 106. The quartet was premiered in Prague in 1896 and was performed shortly thereafter in London and Vienna. The formal structure of this quartet is a bit less strict than in previous quartets. The Adagio is a set of very free variations on two related themes, and the Finale is an irregular rondo. Like several other chamber works, this quartet is cyclic: thematic material from the first movement returns in the Finale.

Dvořák began composing the **String Quartet in A flat major**, op. 105, before he left New York but this was put aside during the composition of the G major quartet and not completed until December 30, 1895. This is a nationalistic work: the scherzo is a **furiant** and quotes from Dvořák's Czech opera, **The Jacobin.**

Chamber music with piano

Of the six piano trios that Dvořák composed, only four survive: two written before 1871 were destroyed, probably by the compser himself. The first of the extant trios, the **Piano Trio in B flat major,** op. 21, was composed in the spring of 1875. Sometime before the first performance on February 17, 1877, or before the trio's publication in Berlin by Schlesinger in 1880, Dvořák became dissatisfied with the work and revised it; an entirely new middle section was composed for the third movement and some lengthy cuts were made in the finale. This early work has a few weaknesses, mainly in the repetitiveness of some passages and in the lack of character of some of the themes. One felicitous moment is the return, in the last movement, of the theme of the slow movement.

Contemporary with the piano trio is the **Piano Quartet in D major,** op. 23. Piano quartets have always been relatively uncommon even though some of the greatest composers, including Mozart, Schumann, Mendelssohn, and Brahms, wrote for this combination of instruments. Dvořák's opus 23 is even more unusual in that what is normally a four-movement form is here condensed into three — the scherzo and finale are joined in one movement. Perhaps the most striking aspect of this quartet is the pervading semi-tonal relationship of themes and movements. While the trio itself is in B flat major, the second theme of the first movement is in B major, and the second movement, a theme and variations, is in B minor.

The **Piano Trio in G minor,** op. 26, was composed early in 1876, the same year as the Stabat Mater and the Piano Concerto. Biographers usually see in this passionate work the after-effects of the death of Dvořák's two day old daughter, Josefa, the previous September. Musically, the work is unusual for its restricted number of themes.

In 1878 Dvořák participated in a small music group that met every Wednesday evening at the home of the musician Josef Srb-Debrnov and it was for these musicians that Dvořák composed the **Bagatelles,** op. 47. The work is scored for two violins, 'cello, and harmonium, which was the only keyboard instrument available to the group; the piano option was probably suggested later by Dvořák's publisher, Simrock. This five movement work is cyclic: the main theme of the first movement returns in the third and fifth movements. The first and third movements also use material derived from the Czech folk song 'Hrály dudy u Pobudy' ('The Bagpipes were playing a Pobuda'). The Bagatelles were first performed in Prague on February 2, 1879, with Dvořák at the harmonium.

Like the opus 21 piano trio, the **Piano Trio in F minor,** op. 65, gave Dvořák considerable trouble. A first version was completed on March 31, 1883, a time of great personal stress for the composer: Dvořák's mother had passed away the preceeding December and Dvořák was in the midst of severe difficulties in connection with the premiere of his opera, **Dimitrij.** Sometime before the first performance on October 27, 1883, Dvořák revised the entire score: the order of the second and third movements was reversed, the instrumentation was altered, the musical structure was revised, and the entire score was subjected to cuts, rewrites, and changed expression markings. The result was an almost entirely new piece.

The **Piano Quintet in A major**, op. 81, is justifiably on of Dvořák's most popular works. Early in 1887 Dvořák attempted to revise his early A major piano quintet, op. 5 (from 1872), but this did not go well and so he composed, between August 18 and October 3, an entirely new quintet. The opus 81 quintet demonstrates, as clearly as any other chamber work, the stylistic features that give Dvořák's music its unique character. There is, in this work, both the exploitation of mediant tonal relationships: the second subject of the first movement moves through C sharp minor and F sharp minor, and the use of Czech folk dances: the second movement is a **dumka.**

Dvořák composed the **Piano Quartet in E flat major,** op. 87, at the request of his publisher, Simrock. Work on the score began as early as October 1877 but was not completed until August 1889; at that time Dvořák told his friend, Alois Gobl: ". . . it came easily and the melodies just surged upon me." The quartet has never had the appeal of the A major piano quintet but it is probable that Dvořák thought of the two works, with their close proximity, as complementary.

Dvořák's interest in the **dumka** is well attested to by the number of pieces he composed containing **dumky:** the piano pieces, op. 35 (1876); the slow movement of the String Sextet, op. 48 (1878); the string quartet, op. 51 (1879); the piano **Dumka,** op. 12 (1884), and the slow movement of the piano quintet, op. 81 (1887). The **ne plus ultra** of this genre is the **Dumky Trio,** op. 90, composed between November, 1890 and February, 1891. Each of the six **dumky** is an individual miniature — there appears to be no unity of theme or key throughout and the work stands quite apart from traditional chamber music forms. Dvořák played the piano part at the first performance in Prague on April 11, 1891.

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This is perhaps the best English language introduction to Dvorak's life and works, and was used extensively in the preparation of these notes.

Cliff Eisen

The **Orford Quartet** was founded in 1965 at the **Jeunesses Musicales** summer camp in Mount Orford, Quebec. Their repertoire includes over 130 works, ranging from the complete Beethoven cycle to the most innovative of contemporary works. In 1974 the quartet shared first prize in the European Broadcasting Union's International String Quartet Competition in Stockholm and have since toured extensively in Western and Eastern Europe, the United States, Great Britain, Scandinavia, the Soviet Union, North Africa, and the Caribbean. Presently, the Orford Quartet is quartet-in-residence at the University of Toronto.

Joel Quarrington was born in Toronto in 1955 and began studying the Double Bass at the age of 13. After completing his studies at the University of Toronto in 1975, he was awarded the Eaton Graduating Scholarship as the most outstanding performer to graduate that year. Mr. Quarrington has won top prizes in the 1976 CBC Talent Festival, the 1978 Isle of Man International Competition, and the 1978 Geneva International Competition, and will be presented by the **Jeunesses Musicales du Canada** in a solo recital tour of Eastern Canada in the coming year. Mr. Quarrington is presently teaching Double Bass at the University of Western Ontario.

The **Guarneri Quartet** was founded in 1965 at Vermont's Marlboro Musical Festival at the suggestion of the Budapest Quartet's second violinist, Alexander Schneider, and its name was supplied by the Budapest violist, Boris Kroyt, who had once played with a European Quartet called the Guarneri (after the 18th century violin maker). In addition to recitals in most major North American cities, the Quartet has performed in Salzburg, Bonn, Vienna, Munich, Amsterdam, Japan, Australia, and London. The 1979/80 season will include over 100 concerts on several continents. The Quartet has been featured on television and radio programmes in North America and abroad, and records exclusively for RCA Red Seal. Their best selling albums have won many international awards.

Now in its 24th season, the **Beaux Arts Trio** has been hailed on three continents and has played over 3500 engagements throughout North America, Europe, Africa, and the Middle East. Under the auspices of the State Department's Cultural Exchange Program, the Trio toured Israel, Turkey, and Iran. A favourite at music festivals, it has performed at those of Israel, Athens, Edinburgh, Montreaux, Lucerne, Strasbourg, Barcelona, Salzburg, Munich, Ravinia, Lisbon, Dubrovnik, and Osaka. The late, great conductor, Charles Munch said, "they are the worthy successors to the last great trio — Thibaud, Casals and Cortot."

The **Vaghy String Quartet** are artists-in-residence at Queen's University in Kingston, Ontario, where they are also faculty members in the Department of Music. Founded in 1965, the quartet has toured widely in North America and Europe. It has made many radio and television apearances on both continents, and has taken part in musical festivals in Aspen, Colorado, Main, Lancut, Poland, and Stratford, Ontario.

Paul Doktor is the son of the late Karl Doktor, violist and co-founder of the celebrated Adolf Busch String Quartet. At the age of five, he began violin studies with his father, and later received his diploma from the State Academy of Music (Vienna). While still in his teens, he toured as a violinist with the Adolf Busch Chamber Orchestra, and later became the first violist ever to be unanimously awarded the First Prize at the International Music Competition in Geneva. Since 1947 Mr. Doktor has made his home in the United States, appearing widely as recitalist, soloist with orchestras, and chamber musician. Numerous engagements still frequently take him back to Europe, where he has performed at the Salzburg and the Edinburgh Festivals, among others.

Gisela Depkat studied in Germany and the USA with George Neikrug, and has won some of the most important international and national competitions: Top prize for cello, International Competition Geneva, Switzerland, 1964; Diploma winner, International Tchaikovsky Competition, Moscow, 1966; First prize, National Instrumentalist Competition, Boston, 1967; First prize, Canadian Broadcasting Corporation Tenth National Competition, Montreal, 1970, and Silver placque winner, International Cassado Competition, Florence, Italy, 1969, 1971, and 1973. An acclaimed recitalist, she has appeared in New York, Amsterdam, London, Milan, Copenhagen, Paris, Brussels, Boston, and New Orleans. Miss Depkat is also active as a teacher, and is at present Professor of Cello at McGill University in Montreal.

In the brief period since its formation in 1975, **Quartet Canada** has already performed in most major Canadian cities. During 1977/78 the Quartet toured Canada from Vancouver to St. John's, Newfoundland. In May 1978, Quartet Canada embarked on a tour of the Far East sponsored by the Department of External Affairs. The tour included a highly-acclaimed eight city tour of Japan, participation in the Opening Festival of the new Cultural Arts Centre in Seoul, Korea, as well as the ensemble's US debut in Honolulu, Hawaii. The 1978/79 season included concerts and broadcasts across the North American continent. Quartet Canada has made numerous appearances on CBC Radio and Television, and is already making its second transcription disc for the Canadian Broadcasting Corporation. The ensemble is presently quartet-in-residence at the University of Western Ontario.

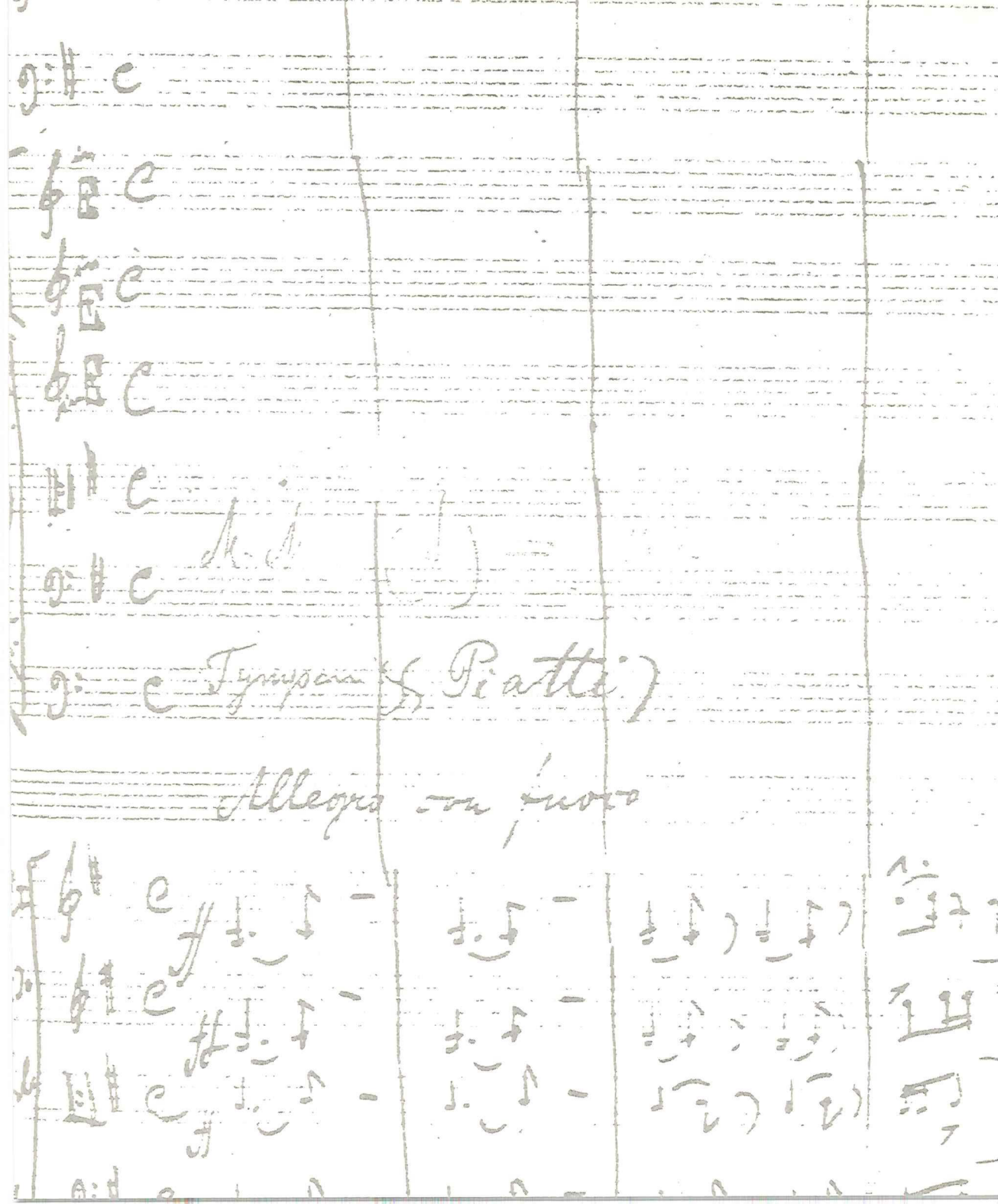
Born in Vienna, **Anton Kuerti** came to the United States at an early age where he received his musical education beginning at the age of five. Kuerti made his first orchestral appearance when only 11 years old, playing a Mozart concerto, and his first important orchestral engagement came one year later when he performed the Grieg Concerto with Arthur Fiedler and the Boston Pops Orchestra. By the time he was 18, Anton Kuerti had graduated from the Cleveland Institute; he finished his formal studies at the Curtis Institute with Rudolf Serkin. Even before graduating from Curtis, Mr. Kuerti had won several prizes including the important Leventritt Award. Anton Kuerti has performed repeatedly with every major orchestra in Canada and is heard regularly in recital and on the radio and television networks of the CBC. Tours have taken him to eighteen other countries, and he has played with important orchestras in Berlin, Brussels, Krakow, Lisbon, and London.

The **Varsovia String Quartet** was founded in 1976 and in 1977 won First Prize at the Polish Radio String Quartet Competition. Later that year, the Quartet was invited to Norfolk, Virginia, where they gave weekly concerts in the "Starlight Festival of Chamber Music". These concerts led to a great deal of public exposure for the ensemble and they were subsequently invited to tour the United States, Canada, and Japan. At the beginning of May 1979, the Varsovia Quartet was awarded the Critic's Prize at the Evian (France) International String Quartet Competition, and received, overall, the Second Prize of the jury.

Valerie Tryon started broadcasting for the BBC at the age of nine. Having won an Associated Board Scholarship, she studied at the Royal Academy of Music where she received the Dove Prize, the highest award conferred on performers. She also won the coveted Boise Scholarship for study abroad, and a year later she was a prizewinner in the Liszt Competition in Budapest. Valerie Tryon has been living in Canada for several years where she gives numerous recitals and appears as soloist with orchestras. She is heard regularly on the CBC network, and in the U.S.A. She has made recordings both solo and in partnership for Pye, Argo, Lyrita, and BBC Enterprises.

Producer for Dvořák Series — Srul Irving Glick Technician — David Burnham.

This series will be broadcast on CBC Stereo's Arts National 2100 to 2300 hours in the new year.


Timpani (Piatti)
Allegro con fuoco